

McGill Daily

culture

Thursday, October 9, 1997

Ridiculously late since 1911

FROM THE CREATOR OF "SCREAM"



I KNOW WHAT YOU DID LAST SUMMER

MANDALAY ENTERTAINMENT PRESENTS A NEAL H. MORITZ PRODUCTION "I KNOW WHAT YOU DID LAST SUMMER" JENNIFER LOVE HEWITT
SARAH MICHELLE GELLAR RYAN PHILIPPE FREDDIE PRINZE JR. JOHNNY GALECKI BRIDGETTE WILSON MUSIC BY JOHN DEENEY
EXECUTIVE PRODUCER WILLIAM S. BEASLEY BASED ON THE NOVEL BY LOIS DUNCAN SCREENPLAY BY KEVIN WILLIAMSON PRODUCED BY NEAL H. MORITZ, ERIK FEIG AND STOKELY CHAFFIN
SUBJECT TO CLASSIFICATION mandalay ENTERTAINMENT NEW SUMMER ON COLUMBIA DIRECTED BY JIM GILLESPIE READ THE ARCHWAY PAPERBACK DVD VIDEO COLUMBIA PICTURES

AT THEATRES SOON

CONTACT LENSES IMMEDIATE DELIVERY

(on most prescriptions)
FROM \$80

visual examination, OHIP accepted
glasses in 24 hrs. on most prescriptions

1 DAY ACUVUE

Goldstein & Goldstein Optometrists

1102 de Maisonneuve W. (between Peel & Stanley)
844-3997 or 844-3248

Special consideration given to McGill students & staff

THE
DAILY

SINCE 1911

advertising:
398-6790

Avez-vous lu le **FRANÇAIS** cette semaine?

MARC

Your hairstylist is now at

VIRGIL
COIFFURE

HAIRCUT
\$22.00+

208 DULUTH E.
corner Hotel de Ville
282-8375

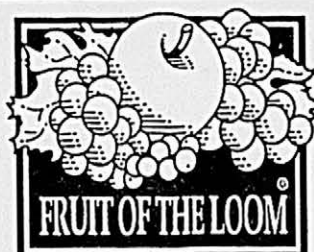


McGILL SPORT SHOP

(QUALITY SPORT LTD.)

475 Pine West Sports Centre

499-8428



SALE

Canada's leader in activewear
T-Shirts, shorts, sweatshirts,
Hood polo shirts

Activewear **ALL ON SALE**

EXTRA SPECIAL FOR OCTOBER

T-SHIRTS 100% heavy cotton pre-shrunk jerseys
crested in McGill logos, many colours available **\$9.99**

SWEATSHIRTS 50/50 polycotton "BEST" **\$21.99**
Set in sleeve 12.5 oz sweatshirt
Large McGill U embroidery available in many colours

475 Pine West (Sports Centre)

THE DAILY

advertising:
398-6790

SINCE 1911

UNIPRIX

PETITS SOINS, GROSSES ÉCONOMIES!

OPTI-FREE

Contact Lense Solution
Rinsing, Storage &
Disinfecting
355 ml **\$6.99**

Ginko Biloba
Natural Memory
Enhancer
400 mg **\$9.99**
100 tablets

Jamieson

Vit. C 500mg
100+20 **\$4.29**

Nutribar

Meal replacement
5/box **\$5.99**

*We honour all medical
insurance plans for
McGill students.*

- 1455 Peel St., Metro Level 843-7117
Les Cours Mont-Royal

- 2020 University 284-0266
Pres. Kennedy, Metro Level

- 3575 Park Ave. 849-6176
Corner Prince Arthur
Galeries du Parc (La Cité)

- Complexe Desjardins 281-8229

EDDY BISHARA
PHARMACIST

"comment"

Dissecting C-U-L-T-U-R-E

We, the Daily Culture editors, have long ago realized the futility of elaborating a clear and concise definition of the term "Culture". However, we have arrived at a point in time when we feel the need to synthesize our understandings of what "Culture", as a concept, means to the Daily, as well as to the rest of the world. The Daily Culture, as a space, needs to be in constant re-evaluation of its position(s), direction(s) and focus(es).

Culture is a relatively new addition to the Daily, which was, only a few years ago, a news-oriented paper with an occasional cultural supplement. It is only last year that the

Culture editorial board reached its current size, and that the Culture issues began to equal the News issues in size. Cultural content allows us to express how the political infuses our daily lives, what ideologies we see the world through, and how these effects are expressed. Culture allows us to glimpse at how other people live, what other thoughts are out there, and as a result expand our own lives.

A starting point which is often used in discussions on "Culture" is that it encompasses more than just reviews. Other than the review, there exists no space which focuses on the other "product" of the artistic equation; not only the work of art as a self-contained and isolated entity, but also its significance within the larger cultural, political and ideological trends of which it is

Thursday, October 9, 1997

a product. Reviewing, to us, means considering artistic works from these dimensions, engaging the reader in a reflective discourse surrounding these issues, and hopefully helping the reader to understand his/her own position in our culture as a recipient to its works, and an unknowing participant in its constant growth.

Mediatic space should be a vehicle for ideas, but also a space of expression in its own right; an expression of the processes of communication, and an examination of the space which exists as the result of the interaction between the expressive and receptive positions. "Culture" writing can, ideally, capture an impression of that which exists as an entity between writer, reader, artist, organizer, work, and event. To achieve this, it is necessary to integrate a diverse range of voices into the Daily. And, as editors, we must always rethink how our editorial process can be

more interactive; how we can provide the tools and suggestions which make articles more accessible and communicative without imposing a strict format, or stifling stylistic guidelines.

For we are always in danger of becoming too stable, of slipping into something pre-established, of becoming entangled in the very boundaries we are trying to overcome. Boundaries cannot be dissolved in warm water, nor can they always be crossed or cut through. But we do have possibilities, and the freedom to explore those, to push further not only in the subjects we are exploring, but in the format we use to express them. In light of this, we are trying to encourage the use of experimentation with format, of each time redefining the limits of what article-writing can be. This can lead both to brilliance and catastrophe, but tentatively, as with all exploration, we endeavour to widen the scope and style of what we print.

It is important to realize the inevitability that an article will be inextricably linked to the position of the writer and the context of the content, but also that there are a seemingly infinite number of approaches which any subject-position can utilize.

We live in interesting times. This is something which is constantly shifting, and which must constantly be reaffirmed. The context and positions which enter into the play of every article written are anchored in time, both wide and specific. New ideas emerge out of old ideas; ideas are defined, redefined, constructed, and deconstructed. The "agenda" of the Daily Culture, as a cultural document, but also as a vehicle of cultural transmission, must do all it can to provide the least resistance to the flow of time.

by Noémi Tousignant, Jessica Lim and Julien Lapointe.

The Magical Odyssey

Black and Blue Festival returns to Montréal

by Kyle Faas

"You are not there just to dance, but to witness..." says Black and Blue coordinator Caroline Rouse. Staged by the Bad Boys Club of Montréal (BBCM), Black and Blue is going to live up to that statement. Awarded the "world's best gay circuit party" by *Out and About Magazine* Party Picks 95/96, this year the event is going to expand into a festival which will span the week of October 8th to 14th.

This year it includes a dinner cruise, a gala film presentation of renowned filmmaker Fassbinder's *Querelle* and the HOPE art exhibition. The entire festival is staged to benefit people living with AIDS who cannot afford the medications necessary for treatment, or sometimes basic necessities such as food and clothing.

This event has a special meaning for BBCM cofounder Robert Vezina. He formed the BBCM seven years ago with a close friend who has since died of AIDS. The cause is "very dear to his heart," says Rouse. Although organising the event is a task most would find daunting, Vezina sees its growth as a positive step in the fight against AIDS and for awareness of the epidemic. "I created Black and Blue, and it became a monster," he says.

vention Centre, the main event starts on October 12th, and will contain what Rouse calls "a lot of surprises." This year it promises to be bigger than ever, with a 100 000 square feet of dance floor, a sound system never before seen in Montréal, lighting that is "a show in itself" and "always something to look at" according to Rouse.

While the focus of the festival remains the all night dance party, the exhibition, film presentation calls for the inclusion of people who would not normally attend the main event.

"That is why we expanded Black and Blue into a festival, because we didn't just want to touch the people who party, we wanted to touch everybody" says Rouse.

The HOPE Exhibition appeals to a large spectrum. Salman M. Husain writes in his curatorial statement that "people of all races, colours, sexualities and both sexes are courageously living with HIV/AIDS. And we need to sensitively explore awareness modes in this regard so that the reality of living well and courageously is explored and portrayed."

Translated from French, artist Marc Sylvain writes "the spread of AIDS might one day help us understand how we are all connected to each other in every cell," which captures the intent of the exhibition perfectly.

For the People

With over 12,000 people expected, and half of those in attendance from outside Montréal, word about Black and Blue has spread.

The main event begins at 11pm at the Palais des Congrès, and goes until noon the next day. Circuit par-

ties have drawn some criticism recently. Some believe they provide an environment in which chemical enhancement may blur good judgement and safe sex may not be of the highest priority. From this perspective a party such as Black and Blue would appear hypocritical.

However Robert Vezina emphasizes the steps the BBCM has taken to prevent this from happening, saying "we do have a drug abuse prevention program in place this year, sponsored by Glaxo Welcome, so it is going to be pretty 'in your face.' There are going to be signs saying 'Say No to GHB [the drug]' as you walk in the door."

BBCM recognizes drug use will occur regardless of any sort of rhetoric, but has taken steps to ensure that participants "are aware of what they are doing, and make the right decisions." Rouse added "we are giving away a booklet when they arrive... we will have people on site, so that if you have questions [regarding drug interactions], you can ask." Additionally, on the issue of safe sex "Sero-Zero is going to have a booth, informed people to talk to, and we are definitely going to be giving away condoms and lubricant" she says.

Rouse maintains that while it will be a mixed event, the gay community is Black and Blue's target audience. "We are only selling our tickets in the Gay Village this year in Montréal, not through an admissions network. If they want to come to the event, they have to go into a gay store to purchase their ticket... We have more and more straights coming, but we still centre our promotions around the gay community."

While the Black and Blue is a gay circuit party, it is predominantly

fighting against AIDS and HIV, which doesn't discriminate between the queer and straight communities.

Hesitant Pursestrings

A party of this magnitude is very expensive to organise. Unfortunately, even though its profits will be distributed by the BBCM Foundation to those fighting AIDS, the party could not go on without corporate sponsorship.

Many of the performers are appearing for a fraction of their usual fee, artists taking part in the HOPE Exhibition receive 30 per cent of the profits (which, according to events coordinator Kat Coric, is barely enough to cover the costs of producing the artwork), and the City of Montréal has donated advertising space all over the city.

However financial sponsorship is still fairly difficult to come by. According to Rouse, many corporations feel that "to look good in the public eye, they cannot get involved in a party, especially a gay party..." However, she does agree that the situation is improving. "Compared to two years ago we have more important sponsors, such as Air Canada, IBM and Merck Frosst," she says.

Perhaps potential sponsors would feel differently if they attended the event: "I am not going to tell you what is going to happen," contends Caroline, "but there will be something to mention that we are there for people who are sick, for people who have died, and for people who need our help," reminding all of us for a moment that while in a jungle of lasers, fog, dancing bodies and incredible sound, we will also be witness to thousands of people coming together for one cause.

The McGill Daily Culture

volume 87
number 1012

editorial offices:
3480 McTavish St., Montréal, QC, room B-03, H3A 1X9
business and advertising office:
3480 McTavish St., Montréal, QC, room B-17, H3A 1X9
email:
daily@generation.net

business manager:
Marian Schrier
assistant business manager:
Jo-Anne Pickel
advertising management:
Lety Matleo, Boris Shedov
advertising layout and design:
Mark Brooker

editorial:
(514)-398-6784
business/advertising:
(514)-398-6790
fax:
(514)-398-8318

contributors:

Verda Cook, Kyle Faas, Chris Halfnight, Ben Hardy, Salman Husain, Yubei Igarashi, Gil Shochat, Mullen Buss, Jennifer Mudlicka, Matthew Murphy, Paul Sheridan, Leslie Siu, Ian Slotin

co-ordinating editor:
Sonia Verma
co-ordinating news editor:
Mark Ratner
co-ordinating culture editor:
Noémi Tousignant
news editors:
Maggie Gilmour, Keri Kosuri
culture editors:
Jessica Lim, Julien Lapointe
features editor:

cover by:
Dan Mullens

daily francals:
Magali Boistier
photo editors:
Lori Braun, -
layout and design co-ordinators:
Paul Reeve, Louigi Addario-Berry
office co-ordinator:
Samantha Murphy
project co-ordinator:
Andrea Mason
webmaster:
Robin Perelle

All contents ©1997 Daily Publications Society. All rights reserved. The content of this newspaper is the responsibility of the McGill Daily and does not necessarily represent the views of McGill University or the Students' Society of McGill University. Products or companies advertised in this newspaper are not necessarily endorsed by the Daily staff. Printed by Payette & Simms, Montréal, Québec. The Daily is a founding member of Canadian University Press and Presse étudiante du Québec.

Printed on 20% Recycled Paper.
ISSN 1192-4608

ESPACE HAIRCRAFT

coiffure

273 Milton/Parc, Montréal
284 • 9114

Monday-Wednesday 10 am-7 pm • Thursday-Friday 10 am-9 pm • Saturday 10 am-6 pm
Sylvie • Doreen • Danny • Celesti • François • Pierina • Ivan



STUDENT
SPECIALS

McGill Book Fair

Redpath Hall, 3461 McTavish Street (Terrace Entrance)



WEDNESDAY, OCTOBER 22, 9 a.m. to 9 p.m.
THURSDAY, OCTOBER 23, 9 a.m. to 9 p.m.

30 categories, including
ART—CANADIANA—FICTION—CHILDREN'S
HISTORY—TEXTS—FRENCH—TRAVEL, ETC.

Prices start at 25¢

CASH ONLY

All proceeds go towards McGill Scholarships and Bursaries

MSc & PhD in Administration

Faculty of Commerce and Administration

If you are seeking a specialized high level position in business or government, or a career in academia, consider the advanced training provided by our MSc and PhD in Administration Programs.

Information Session

Date: Tuesday, October 14, 1997
Thursday, November 20, 1997
Thursday, December 4, 1997

Place: 1550 de Maisonneuve Blvd. West
GM 300-24

Time: 5:30 p.m. MSc Presentation
7:00 p.m. PhD Presentation

For further information:

Telephone: (514) 848-4149 Fax: (514) 848-4593
E-mail: phdmsc@vax2.concordia.ca



Real education for the real world

www.concordia.ca



Institut de recherches cliniques de Montréal

Friday, October 17th 1997

IRCM's 30th anniversary Symposium

Milestones and Challenges in Biomedical Research

8:00 Jacques Genest: Opening Session	14:15 Victor J. Dzau: Angiotensin receptors in vascular development,
8:30 Pierre Chambon: Mechanism of control of transcription by retinoids	remodeling and hypertension
9:15 Michael G. Rosenfeld: Positive and negative transcriptional regulation in development	15:05 Jean Davignon: Familial hypercholesterolemia: from the patient to the bench and back
9:55 Alexandra L. Joyner: Genetic approaches in mouse used to study mammalian embryonic development	16:05 Michel Chrétien: Converto(e)s aux convertases: To be or not to be
11:00 Nahum Sonenberg: Control of cell growth by translation factors	16:50 Sangram Singh Sisodia: Molecular mechanisms of familial Alzheimer's disease
11:40 Brenda L. Gallie: Cancer milestones and challenges: contributions of retinoblastoma	17:30 David Curiel: Strategies to adapt adenovirus for gene therapy applications
12:25 Tak W. Mak: T cell development and activation	18:15 Yvan Guindon: Closing Session

Free registration

IRCM: 110, des Pins Avenue West, Montreal. Phone: 987-5527

A thank you to our principal sponsors: Boehringer Ingelheim (Canada) Ltd., Bio-Mega Research Division, Bristol-Myers Squibb, Fournier Pharma, Glaxo Wellcome, Medical Research Council of Canada, Merck Frosst Canada, PE Applied Biosystems and Pfizer Canada.

Cashing In On Gay

Tolerance towards Homosexuals achieves profitability in *In and Out*

by Paul Sheridan

Hollywood has fine tuned its homosexual movie formula. The new Kevin Kline vehicle *In and Out* made 15 million dollars on its opening weekend, and continues to do well at the box office. This movie's basic subject, the "outing" of a closeted homosexual, hasn't been attempted by a major studio since 1982. There is a simple explanation for the movie's success: it's funny. I recommend it as an ideal matinee choice at the Palace. In fact, go see it twice; you may not laugh as much the second time, but you will see how much work Hollywood has put into making a movie that addresses

They had the good business sense to choose the former.

The good news: Hollywood thinks its audience is against job discrimination against homosexuals. The protagonist of *In and Out*, High School teacher Howard Bracket, is fired for "outing" himself. Howard's small town revolts against the high school's homophobic behavior and demands his reinstatement. The film explicitly mocks the idea that a teacher's homosexuality could somehow transform his or her students into gays and lesbians. This attack of ignorance is a step up from the message

doesn't happen. Stranger still, there are scenes in the film that slyly hint at same-sex marriage, just as movies of the 1930's hinted at sex. Watching the movie, one has the definite impression that the original ending which included same-sex marriage was removed and hastily replaced with less controversial fare. This dismemberment and re-attachment could have been any one of the movie's twelve re-edits. Hollywood, freighted by negative test audience reactions, would naturally place profitability over abstract concerns about artistic integrity or progressive politics.

One blatantly homosexual scene which survived the test audience process is the highly publicized, and admittedly funny kiss between Kevin Kline and Tom Selleck. It seems odd that focus groups uncomfortable with gay marriage would enjoy watching two men make out. Perhaps Hollywood decided that the scene's "shock value" would pull enough curious ticket



homosexuality, and which can appeal to homophobes and writers for the McGill Daily at once. The secret? Get your movie to promote the status quo as entertainingly as possible, and make sure Kevin Kline gets to dance.

In and Out, directed by Frank Oz, is best considered within the context of the director's other films. Was *Dirty Rotten Scoundrels* a piercing analysis of deception and duality in modern society, or was it a chance for Steve Martin to play Ruprecht the Monkey Boy? Was *What About Bob* a scathing attack on the treatment of the mentally ill, or was it a two hour study in Richard Dryfuss' ability to look really, really angry? These movies, like *In and Out*, have but one goal: light entertainment.

That said, *In and Out* does teach us how Hollywood now views its audience. More specifically, we see how much tolerance towards homosexuality Hollywood believes its audience has developed. Hollywood, ever seeking to please its viewers, knows it must create films that reflect its viewers beliefs rather than challenge them. According to Entertainment Weekly, the producers of *In and Out* re-edited the film twelve times, each time placing it through test screenings, before releasing it to the public. This process of test screenings gave Hollywood precise information regarding the boundaries between heartwarming fluff and provoking art.



KLINE FENDS OFF SELLECK, ABOVE LEFT, AND TELLS THE PARENTS, ABOVE RIGHT

of the film *Philadelphia*, which melodramatically muddled homosexual rights with the overwhelming horror of AIDS. Howard Bracket is not a diseased martyr or a hero, just a good English teacher who happens to be gay. Hollywood's test screenings must have indicated that North American audiences are ready for such a portrayal.

Now, the bad news: Hollywood doesn't think that same audience is ready to accept same-sex marriage. Without giving away the movie, let's just say that movie's thematic unity remains consistent up until the last ten minutes, at which point *In and Out* makes an unexpected, unconnected, arbitrary turn. Everything in the movie points towards Howard Bracket getting married, and while the movie does end in a marriage ceremony, he is not in it. Howard's community accepting a marriage between himself and another man is a perfect compliment towards that same community's anger at his dismissal, yet it

buyers into theatres, which meant that offending the morals of homophobes was acceptable. Since the audience assumes that both Kline and Selleck are straight, the scene isn't really a display of same sex love. It's just another wacky comedy scene, with no more cultural significance than Bill Murray getting slimed in *Ghostbusters*. Sadly, *In and Out* will do little to make audiences recognize homosexuality as a normal thing.

If there a happy ending to be found in the movie, it is that while Hollywood clicks its heels to the status quo, that status quo itself is changing. Without genuine agents of change such as activist groups, artists and enlightened politicians working to make society more tolerant, even fluffy movies like *In and Out* would have no chance of being produced. However, those agents of change have much work to do before *Four Gay Marriages and a Funeral* arrives in theaters anytime soon.

Jerk Offers Up Clever Combination of Wit and Insight in New Play

by Ian Slotin

Steve Martin's first original play, *Picasso at the Lapin Agile*, which is based on the fictitious meeting of Albert Einstein and Pablo Picasso in a quaint Parisian bar, is a playful comedy with some intriguing ideas about the nature of genius and inspiration. The dynamic play is characterized by the arrivals and departures of interesting people, and by its balance of wit, erotic humour and introspection.

The encounter occurs in 1904 at the Lapin Agile, a bar owned by Freddy (Peter Smith) and his wife, Germaine (Maria Syrgiannis), one year before Einstein will revolutionize physics with his Special Theory of Relativity, and three years before Picasso's epochal cubist piece "Les Femmes d'Alger", both of which would contribute to usher in the age of "modernism".

Einstein (Eric Woolfe) is the first of the two to arrive and, as he explains to Freddy and his customers, he is supposed to meet a woman at Bar Rouge that evening. Being an expert in probability theory, however, he knows that there is as much chance of her wandering into the Lapin Agile accidentally as there is of her wandering into the other bar on purpose. Woolfe does a nice job of playing him as the archetype of the eccentric intellectual. As a result, we sympathize with Einstein more because we can identify with him.

When Picasso arrives, he commands attention as he takes large, exaggerated strides across the stage, and immediately goes to work at seducing the first woman he sees (who, ironically, he has already slept with but has forgotten about). The two geniuses quibble about whose ideas are more significant, and from this exchange, we see how science can be as insightful and even as beautiful as art. Einstein doesn't merely make empirical observations; he creates a whole new way of viewing the universe, similarly to the way in which Picasso alters conventional views of the world through his art.

The turn-of-the-century setting, with its optimistic overtones of how the world will be better in this coming age, depicts the human capacity for rebirth and renewal. However, the play subtly juxtaposes this turn-of-the-century optimism and the same era's many unfortunate realities. In one speech, Germaine predicts many of the positive devel-

opments of the coming century with striking accuracy, except for the fate of a city called Hiroshima. Ironically, it will be Einstein's famous letter to President Roosevelt in 1939 that will spur the Manhattan project and the development of the first atomic bomb. The expropriation of science for political ends has been a common occurrence throughout this century, and upon reflection, it is clear that it is not the well-intentioned genius that changes the world, but the way in which his inventions are manipulated by those occupying influential positions, often for their own ends.

or Einstein, he has occasional moments of insight. And the superstar visitor, who acknowledges that he too has "had his moment," is really a blown up version of Freddy, who represents the common man. Interestingly, the frame of the play is broken a number of times, most notably when Einstein rushes for an exit when he finds out, after consulting a front row patron's program, that he was supposed to be fourth, and not third, in order of appearance. At another point, Picasso tells Suzanne (Eleanor Noble) that he will join her "when the play is over."

While this approach is commonly used to force the viewer to concentrate on the message behind plot events instead of the events themselves, it's doubtful that this is why Martin does it. After all, the play itself is no more than an aspect of the popular culture at which it pokes fun, and that above all, Martin's goal is to entertain. Thus, when Martin distorts reality, he does so because it's a funny thing to do. And although the script is also characterized by witty one-liners that play on artistic and scientific theory, the less intellectual, but highly enjoyable, erotic humour predominates.

Lapin Agile is not another *Father of the Bride* or *The Jerk*, productions that were little more than a string of funny but empty vignettes held together by a flimsy premise. It is a clever and sophisticated work which is rounded out by occasional moments of introspection, which, not surprisingly, are rare. Neither is it particularly unanticipated that the players don't bother to accentuate them, but, rather, gloss over them in keeping with the play's overall light and playful tone. After all, being somewhat of a popular icon himself, Steve Martin can't honestly be expected to take any real risks or to tackle anything overly controversial.

For this reason, *Picasso at the Lapin Agile* is by no means a drama for the ages, but an entertaining and intelligent diversion.

Picasso at the Lapin Agile plays at the Centaur Theatre, 453 St. François-Xavier, through Oct. 19. Student tickets may be obtained for \$17 from the theatre box office (288-3161).



The play pokes fun at pop-culture and sensationalism when possibly the most popular musical performer of the century (identified in the program as 'A visitor') is "beamed down" from the future. Although his contributions fall short of genius when matched with those of Einstein and Picasso, he paradoxically utters the most lucid statement in the play when he toasts to "a century of regret." This reinforces Martin's point that although real greatness is wholly an organic trait that cannot be endowed by mass approval, it has nevertheless been those less insightful popular figures who have been the most influential in shaping world events during this past century.

The theme that comes across perhaps the most prominently is that the capacity for genius exists in some small way within each of us. Germaine, when asked why she stays with Freddy despite her romantic encounters with several other men, responds that although Freddy is not brilliant like Picasso

Clydes
Bar & Restaurant
PRESENTS

15 cents
WINGS
WEDNESDAYS
8PM TO MIDNIGHT

October 11th
Tribute to the
TRAGICALLY HIP!

PITCHER NITE
\$7.00 EVERY
FRIDAY 9-11PM

COMING SOON:
TRIBUTE TO JIMI HENDRIX October 18th
TRIBUTE TO BOB MARLEY October 25th
BOKOMARU PLAYS "The Dead" November 1st

286 LAKESHORE RD. POINTE CLAIRE VILLAGE 630-8118

Need Help With Your Writing?

All McGill students who would like help with their writing or with a specific assignment can make an appointment with a writing tutor by calling 398-6960. Tutoring sessions last approximately one hour and are free of charge.

If you are confused about academic style or documentation, unhappy with the grades you are getting on papers and reports, frightened of computers or suffering writer's block, we can help. Please bring current project or a sample.

Centre for the Study and Teaching of Writing
Faculty of Education, McGill University

No writing problem is too big or too small.

THE DAILY

advertising:
398-6790

1911

BOARD GAMES



grano
sandwich
emporium
3647 St.-Laurent
840-9000

over 15 to choose from! Lots of space to lounge around playing... & you can enjoy our 2for1 cake specials and a frosty fruit frappe while you play!



Winner (1997)
BEST SANDWICHES
Montreal MIRROR
Best of Montreal Survey

fresh food done daily.

"Turning Knowledge into Wisdom"

by Julien Lapointe

Who is Jim Carroll? The question is less obvious than it seems. Of course you can always say that Carroll is a New York poet and songwriter, whose published diary entries *The Basketball Diaries* were made into a movie. You can explain that he's an ex- (I think) drug addict and that his eccentric and flamboyant life is recounted in both *Basketball Diaries* and its sequel, *Forced Entries*. And you can assert that his work in general has been largely praised by audience members who vary from academic intellectuals to North-American teenagers.

But the question becomes somewhat ambiguous if you happen to actually talk to Jim Carroll. He has a unique character, just like I guess anyone can be said to have a unique character. Partly, what makes Carroll such an engaging and mysterious conversationalist is the celebrity status that has been imparted on him. More so, you can't help but be aware of his status as a cultural icon, one that inevitably, and especially in his case, mixes with who he is as a person. Jim Carroll is very much an artist whose humanity you discover as you speak to him. And there seems no way to capture that humanity, especially if you approach him from a more literary point of view: that is, view him precisely from the angle of artistic analysis, an angle only minimally reflected in our conversation.

Case in point. Compare my opening question to his answer.

Daily spokesperson (in a whiny voice): "So, I was just going to, like, start this a little informally. I'm not very, um, informed on your...I'm more informed on your writing and poetry than on your music, for one thing. And I just ... ok, I'm less informed on your contemporary work than on your classics, or your past works. And are you as prolific a writer and musician as you used to be?"

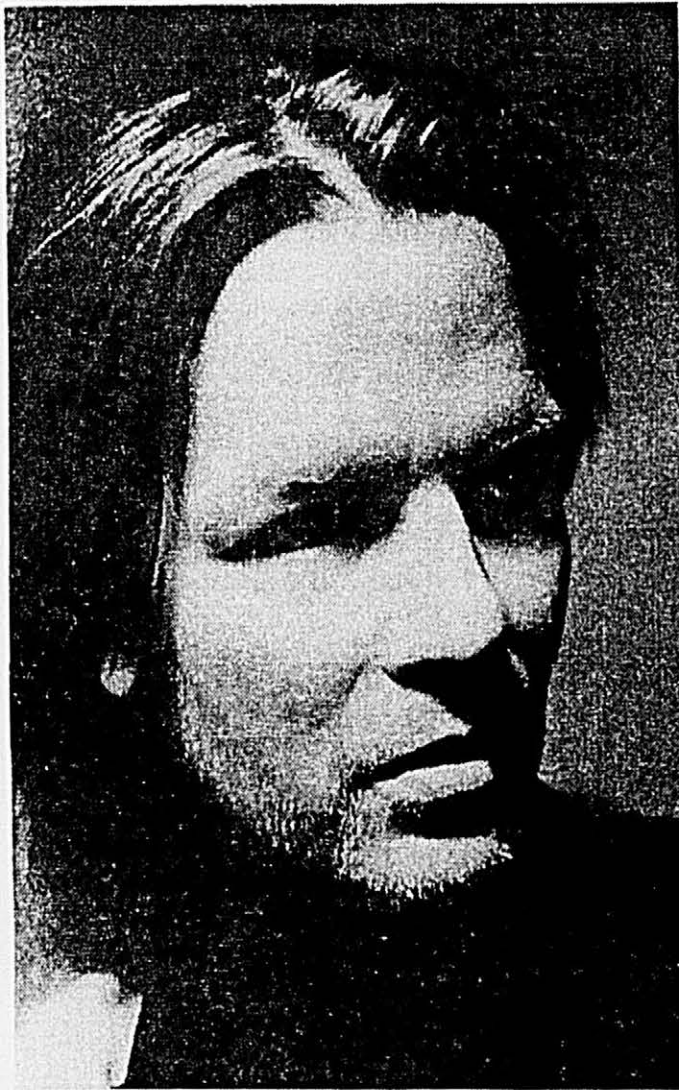
Jim Carroll: "Um, um, um ... Well I just finished a new book of poems and I just started a record album. Well I did do a spoken word album in '92, but with no music or anything. Um, I haven't done, like, a music album in about, um, you know since like '84 or '85. And I mean this isn't really, it's like half spoken word, and half songs, you know, because I have these new songs, because I just decided, I mean, I have these new songs, like I just started this new album for Mercury, like yesterday But I actually never thought I'd do another album, but it's really spoken word, but it really has a lot of music, you know, over the lyrics, um, over the spoken word, you know.

The answer goes on. Carroll talks about some new literary works he

has coming out; he's working on two novels, one he describes as more "commercial" than the other. Of course, one can guess which project stimulates him more, and which one shall soon be the pride and joy of his agent and editor...

The books aren't autobiographical, Carroll says: a big change from *The Basketball Diaries* and *Forced Entries*. He throws in a clever phrase which I presume to be typical of his discursive habits: "except, um, everything reflects something out of your life." It's pretty self-evi-

He doesn't like pinpointing things down, communicating information unambiguously, directly. Is he in control of the conversation? I doubt it, but neither am I. Things are more out of control, as Carroll speaks in his convoluted speech, trying to make sense of my constraining questions. While I try to make sense of the whole interview (?), trying to structure it into a conversation, pick up on a lead he's just unintentionally given, realizing that much of my preparatory work isn't going to do me much good...



dent, as far as "philosophy" goes, but you can't help but wonder how these upcoming works reflect Carroll's life. Carroll's brief remark on his past autobiographical works is pointed enough: "I always wanted, you know, a novel that I could write that wasn't autobiographical, [inaudible word] with the Diaries, people just know, from *Forced Entries* and *Basketball Diaries*, people know, or they think they know so much about my life and its intrusive, really and it doesn't bother me, but I don't want to make it a habit."

Hearing that phrase again, I realize that his tone of voice isn't quite so acerbic as I had originally understood. Actually, he's not acerbic at all. His attitude is both blasé and nervous, maybe trying to stay cool as life unwinds and especially as he adjusts to my interviewing him.

Carroll doesn't put up very well, I guess, with questions and answers.

...he's [the character in his new book] fictional, you know, *Forced Entries* is, you know, basically, you know, stuff that happened."

"You wrote at the beginning of *Forced Entries*, though, that much of it, like, some of it was true, some of it was exaggerated, some of it was complete fiction."

"Well, the lawyers made me write that."

"Oh really?"

"Well, actually, the lawyers *did* write that and I just punched it up and made it a little funny and stuff. Basically they gave me a little thing I had to insert and I just changed it to make it look like I had written it."

Again, he continues. He talks about: a) everything in a diary is exaggerated, b) "but there's nothing in there that didn't really happen," c) "but they [the lawyers] were just afraid" d) but he changed

a lot of the names so that "it wouldn't be dicey" for his friends, e) but the central character in that book is really New York, f) but he kept the names for some people "like Warhol or Ginsberg," g) but the lawyers were afraid "that somebody's going to sue", "and I told them, look, Allen Ginsberg is not going to sue, the guy's a Buddhist, you know...you know...you know, but these are lawyers you're talking about, it's a sub-species."

The notion of sub-species is not totally unrelated to Carroll's own writing, at least in the autobiographical entries or the short story "Curtis' Charm." Those works are all about living on the fringe, both of society and your own mental balance. But the characters, however isolated, seem to connect to a larger mode of existence. He writes: "there is a strange sense of desperate longing which overcomes me almost daily, and always around evening. It is a sensation not just of the sobering mind I am operating from - its force is physical as well. It is as powerful as a grappling hook, yet somehow delicate ... a mild, yet unwinding persuasion."

The force is later said to come from the outside: a metaphysical presence that binds Carroll but also changes him; much like the abscess he develops on his arm from using too many syringes in *Forced Entries*. A wound, it is also a symbol of self-definition. The ravages of drug abuse for not just him, but his generation (his sub-species), lay poignantly on his arm. The wound represents possibly the *mal de siècle* of hippie drug-addicts and Carroll, possibly parodying the Romantic sensibility, makes himself the principal carrier of this affliction.

(Writes Jim Carroll, in another poem: "And with the sun I set/on the graves of soldiers dead from the Revolution/and understood there the hilarity of fear.")

In "Curtis' Charm," written some time in the early nineties, a young heroin addict believes he's been subject to witchcraft by his mother-in-law. The latter transforms herself into an animal and follows poor Curtis around. An older Jim is the narrator, now requested by Curtis to help him with his problem. Jim Carroll here is more rugged and detached, a little ironic, but far less assertive (says Jim Carroll about his growing older: "I'm more jaded and actually more naive about certain things at the same time"). He gives Curtis some bogus spiritual concoction (the "charm" of the title), involving a talisman and some holy water. When Curtis accidentally burns down his mother-in-law's apartment and disappears from sight, Carroll can only stand pas-

sively and wonder if Curtis ever tried his charm.

"I don't feel as cocky as I used to feel, you know. I feel a lot more sober about things. I feel, I feel, um, much less ambitious and stuff, which is not a good thing, because that run too deep sometimes. But, um, I just, I don't feel the need to have to take everything all in, like I was saying before, you know, and that was a great relief when that happened, that period in my life, you know, um, where, uh, you know, because you just can't take it all in and if you try to it just drives you crazy and that's when you wind up doing drugs and stuff to slow everything down."

It seems, as the talk goes on, that Carroll is getting more "quotable", saying things that are easy to fit into a coherent interview. Or maybe I'm the one who's picking up on his dialect. He starts to delve more into specific issues, while staying faithful to his characteristic dogged manner ("You know, I guess it's about society moving too fast, or something"). He talks about the movie *Kids*, about which he wrote an article for the first issue of *George*.

His take on the movie is direct but evasive. There's something in his garbled speech which commands attention. One scene in the movie is "awesome" in terms of its emotional power. But he never bothers to say why. He seems intent on saying things without explaining himself. It's not just that his thoughts are all diverging, unmanageable. It's that his "thoughts", like his writing, are all about emotional force, about the intensity of an instant. Even when comparing the generation of *Kids* with his own, his talk is never about *ideas*. Which may be why he throws me off.

I ask him how his writing's changed him, in terms of "introspection" and "self-discovery." Carroll is at first vague, too naive to be uncooperative (perhaps too jaded to make an assessment). He then reverts to recounting facts; or, more precisely, the experiences of those facts. "It made me filter things through my intellect, rather than just my heart" he says. But one gets the impression that his intellect operates differently from most people. He doesn't seem to work things out in an organizational, systematic manner. He conveys impressions, articulates them, and leaves us the job of sorting them out.

He's got some funny things to say about the movie *The Basketball Diaries*. "The director was just a complete techno freak, you know, and he was more into, you know, camera angles and stuff then, I mean, he let me have a lot to say

An interview with Jim Carroll, personal enigma and cultural hero

and make changes before we started production, but once they started shooting, he was so much into, I mean, he was ... I had some ideas which could have really tied up some bits, you know, and made them, you know [...] the fact of his [Jim Carroll] writing, which you really didn't get a sense of how important that was to him, except for seeing him scribble in his notebook, or stuff [...]

"The original ending was not, like, you know, so corny; it was more, like [...] you didn't know if he was going to go back to drugs, or keep doing this [staying sober], or what, but they

re-shot it in Hollywood when they went out there. But that guy [the director], once the film had started,

I couldn't make any changes, I just couldn't get through to the guy, you know, he didn't want to hear it because he was too busy setting up his shots, you know, and I realized he was like some MTV-type director, you know, just

into shots and quick cuts and edits and stuff."

He does, however, "like the

movie for what it is."

"Isn't the day so confetti-like? pieces of warm flesh tickling/my face on St. Mark's Place and my heart pounding like a negro youth/while depth is approaching everywhere in the sky and in your touch."

In his speech and in his poetry, Jim Carroll is aware (or partly aware) of a sense of transcendence. He speaks of the importance of rituals in religion; their relation to the awesome emotional and spiritual experiences religion can offer.

But he also despises much of Catholicism; its pretense towards power in the world, its rigidity and dogmatism. He says that private school ruined him. More notably, Carroll launches into a diatribe against the Catholic Church's condemnation of contraception. He complains of its role in Mexico, where adolescents are taught through schooling that contracep-

tion is evil. Suddenly, his voice becomes far more political, and one gets a sense of what might have been driving his conversation all along.

From what I can gather, Carroll's air of defiance, and his unconventionality, stand for life in all its totality and freedom. Impositions, constraints, regulations of all sorts are anathema to him. He seeks to capture what can't be described, what can't be understood: precisely, that "depth" in the above citation; a feeling that can carry so many words, none of which will ever be an accurate enough rendering of what Carroll values so intensely. It is fitting that our interview should conclude on the subject of religion, on how its related experiences have so profoundly affected him.

Jim Carroll says to "consider himself a Catholic." I ask him immediately if he believes in God. He says: "I don't know, I'm not sure if I be-

lieve in God, but I believe that Mary was His mother."

Hanging up the phone after the conversation's over, I'm both overwhelmed and dazed. Everyone, of course, wants to know what Jim Carroll's like. I'm not sure what to say. I really don't even know how to go about transcribing the long and relatively amorphous interview. I don't feel comfortable doing a typical Q&A article. It would just be too much of a compromise between what has been exchanged and how I am now expected to render the conversation. Compromises, of course, are necessary for the ongoing of our daily lives. But all I can feel, after all that's been said, is that it seems enough of a compromise to be human.

Jim Carroll will be performing at Yawp!, Saturday October 18, at Les Foufones Électriques.

DEALERS' TIME

by Yohei Igarashi

The Music of Jim Carroll

After a brief conversation of where in New York we both grew up, the conclusion reached being that they were completely different worlds, (he downtown, I midtown), I realized that he was a very introspective, and thoughtful man who took a while to answer every question. He spoke in a manner in which he thought aloud, and let his mind fly out loud. Less inhibiting of course, but sometimes difficult to comprehend. This made the interview rather surreal as he dug back deep into his memory and reminisced of the past, without quite filtering his thoughts beforehand, painting an array of fragments of his life story as he spoke.

Sometimes considered a beat poet, or perhaps an important part of the movement's revival in recent years, I asked Jim Carroll for his thoughts on the renewed interest in the subject matter.

Carroll: I suppose so [the existence of a renewed interest]... I mean that's what people say. You know to tell you the truth, I never considered myself...uhm... when I started doing rock'n'roll, music critics who didn't really know my poetry that well, would label me as a kind of beat poet you know? Uhm... and I really like Allen Ginsberg's poems, who was one the very first poets I knew, and I liked Burrough's novels a lot, I really didn't...uhm...I was more influ-

enced by the so-called New York School poets, like John Ashbury and Frank O'Hara, and people like that who were more erudite and kinda came out of the French surrealists and Roker and people like that.

Daily Interviewer: You've said in the past that you wanted to make three musical albums, and then was was going to be it...I mean that was your original plan I guess...

Carroll: Yeah, that's right, although I did do a spoken word album... Preying Mantis but...uhm... to tell you the truth I just started recording a new album with Mercury...it's spoken word and music it's about four songs, but most of it I think is gonna be spoken word I think.

Daily: Is that gonna be the last one we hear from you musically?

Carroll: (laughs) It would probably...I just happen to have these demos I did for other people, that I saved just because I like them you know? And plus, when they were doing the Basketball Diaries, they gave me money...Island gave me money because they wanted some new songs from me for the movie you know? But uhm... I did like...a couple of rockers with this band...

Daily: And you've also worked with famous artists like Rancid too...

Carroll: Yeah, the Rancid thing

was later...and that's on their album. Yeah...I got a gold record out of that (laughs). I like the record actually. I mean I didn't even know who Rancid was before that. I was doing a radio show in Electric Lady Land one night, when the soundtrack for the Basketball Diaries album came out...I mean when the Basketball Diaries movie came out...you know? And so, Rancid happened to be there finishing up their record, and they asked me if I wanted to be on it 'cause they were fans you know? So I just wrote this piece out and I fit it in, and uhm...to this like breakdown, and they wanted me to sing some part, but I just said I'd some spoken part. And uhm...and then actually, uhm...one of the lines was "out come the wolves", which was uhm...the title of the album. I thought that was pretty funny actually. But uhm... I mean this band...it was just like the guys from Seattle who I did the Rockets thing for the Basketball Diaries, well uhm...I was out there a few times 'cause I did, uhm...we did "Catholic Boy" (one of his most famous songs) like with Pearl Jam, uhm... for the Basketball Diaries for the soundtrack, you know? So you know...I did a few songs with some guys, one who was like the original drummer for the Screaming Trees, and the oriental guy who was the bass played originally for SoundGarden, and this other guy

who was in this band Truly, uhm... this guy Robert, uhm...and we did these rockers and those came out pretty good actually, but those, if I used those I'd have to redo the lyrics on one of them 'cause, I mean they were kinda germane to the movie you know? But I mean, the chorus doesn't need any changes...I could use that. But really the best, of the other songs I have already are uhm...And there are some guys in New York...uhm... I'm gonna, I uhm...I just started this album so the spoken word parts of it I already know what I'm gonna do you know? And I got about two songs that I'm pretty sure of and I'll probably add about two more songs onto it. The only difference with this from Preying Mantis as far as the spoken word thing, is that I mean this is gonna have like spoken word over the music part. Completely like you know...I basically know what kinda sound I want and so do the musicians I'm working with but uhm...

Daily: You had that poem about Kurt Cobain? And I was wondering about that enigma between artists and drugs like heroin. I mean you mentioned William Burroughs and I guess he's an example too. There's that myth about it enhancing work, and of course it's not good for your body but...

Carroll: I don't think it's good for you work either to tell you the

truth... when I was doing heroin I rarely ever wrote that much...it would be good for typing things up that were already written, 'cause it made you really neat and stuff. But then after a while it just gave you an excuse not to write, you know? Like you don't have to bother...just the conception is enough...it's a nifty little argument actually.

But uhm...but it's just uhm...I don't think you know Burroughs would have gotten any work done while he was on heroin. I don't think he ever did get anything done while he on heroin. And it just ruined Kurt Cobain. Uhm...I mean I can understand it in that it slows down the landscape, you know...I mean the guy had horrible problems with like just physically with like you know...I mean he had the worst stomach and bowel problems, than Martin Luther. I think it was just like something to block it at first, and but touring can wear on you, you know? I mean and, he just wanted...he wasn't exactly a people person at all to the say the least. So, he you know...I think it was a difficult thing for him to deal with you know? I mean but, you know it's rampant in New York City now. I see a lot of young friends of mine doing it. who are pretty talented. And it's supposedly really good too you know? The quality of the stuff

The tattlers of Montréal

By Yohei Igarashi

The Snitches play at Foufounes Électriques

I felt pretty stupid afterwards, but I said what I had heard about one of Montréal's premier bands, The Snitches. "So I hear you sound like the Cure," I said hesitantly. Mike Webber the bandleader replied "I can say this about our sound", laughed and continued "we sound like everyone but the Cure". Once again, the universal theory is reaffirmed: the grapevine does not have very accurate acoustics.

Indeed, the Snitches have a sound of their own, and it's difficult to accurately compare them to other bands. Winners of last year's Montréal Independent Music Industry Awards' Artist of the Year and Album of the Year with their first full length album *A Day at the A*, this band seems to be on track to the big leagues.

Their current line-up consists of Webber on vocals and guitar, Scott Moodie with additional vocals, Patrick Hamilton also on guitar, Ron Woo on bass, Isabelle Lussier on drums, and Joellen Housego on the violin/fiddle. If it looks like Dave Matthews and company so far, you better listen to the music and realize that the Snitches actually have some adrenaline and vitality.

"Hell, I don't really remember," was Webber's reply to how long the band has been around. Actually they've been around for four years,

and interestingly enough, they took the road less traveled to local fame. Choosing to play in the more intimate settings of warehouses and loft parties, the Snitches developed a word of mouth reputation to build a firm foundation for their career. And the party atmosphere they incorporate into their touring translates into energetic, fun-loving music.

Accompanied by a full pop sound with some quirky violin and accordion, Webber spearheads the music with energizing and jerky ska-like verses on most songs while appropriately complementing the rest of the band on other songs. The Snitches produce a full sound with their array of instruments yet manage not to kill their songs with an overabundance of noise.

Songs off of their first album travel across the board stylistically with such a diversity that it could send you around the aisles of a record store five times trying to place your finger on a band that each song is reminiscent of. Their concert history is proof of this quality as they have opened up concerts for bands ranging from Moist to the Mighty Mighty Bosstones.

"We play a bunch of country gigs, straight up punk, fast raucous rock, slow ballads," said Webber. "It depends on the song. The treatment



depends on each and every song. We don't have a particular sound

persay."

In many cases, the Achilles heel

of bands with an already distinct and established style comes when the group attempts to broaden their horizons by experimenting with new musical techniques and sounds. However, the unpigeonholable style of the Snitches' is probably one of their main appeals.

One song off of their first album entitled "Scratching at a Door", is the epitome of their genre crossing. Revolving around an acoustic guitar hook and an underlying thumping bass line, the song catches you off guard as guest Andrea Clark starts rapping while Webber's singing is juxtaposed on top. Now what do you call that?

The Snitches seem to be the golden child of the local music scene, with all their awards and acclaim. Coming out with their sophomore effort entitled *Sleepwalker* very soon, they plan on sticking to their guns and keeping each and every song interesting and unpredictable. Mike Webber and his band mates will make sure the Snitches keep listeners wondering who the hell they sound like but at the same time without a doubt that what they're listening to is good stuff.

The Snitches play Foufounes Électriques October 18 and at the Isart Gallery October 31.

Carroll - continued from page 7

...is stronger than the stuff I was doing. I mean he's almost like you should try this stuff you know? I can't be bothered getting back into that. I mean I don't have that...I mean he's doing it and has this free pass to chip around with it for a year, before he gets strung out you know? Only the stuff is so strong now that like you could get strung out doing it in about like six-months. Whereas I could fool around with it for about two or three years before I got really stoned. So uhm...I mean he's like at place now where he has a movie coming out and he's strung out and he's just sick of the whole fucking thing, and he really, as soon as he finishes publicizing this film, he just wants to get the fuck away from it.

Daily: Are you helping him out?

Carroll: Yeah...well yeah...but he he needs to...he needs to get out of New York you know? I mean at least when I was a kid, I was just sick of being on street time, you know...on dealer's time. You had to wait on a corner at midnight for four hours for some fucker to show up you know? I mean nowadays, you make a phone call and guys deliver and come in limousines to you. So I mean it's very hard to kick when it's just a phone call away rather than you know, you had to stand in the middle of winter on a streetcorner

for four hours. I mean, there you finally say fuck this you know? Or I'm going to California you know? Uhm...but it's just a phone call away you just have to dial you know? It's like the phone company can use it as a commercial. (laughs) Reach out and get high. So, it's very, it's really fucked up so he's just gotta get out of New York and I think he's saturated the good part of it. I mean 'cause it feels great at first, 'cause these people aren't stupid you know? But uhm...it's just that...you think that...it gives you this illusion of slowing down the landscape so you could see all the bullshit for what it is, in what's a very fast-paced city and very fast-paced time. But uhm, after a while it just gives you a carte-blanc to do nothing, you know? And he's at that place now...and logistically he can't leave the country to go to film festivals and stuff. It's fucked up.

Daily Interviewer: Do you see any musicians going the same way with songs like "Catholic Boy" or "People who Died", with more abstract poetry and putting it to music?

Carroll: Well, I don't listen to that much music now but uhm...I think that like the songwriting is much more literate now. Like

uhm...I think that the quality of lyrics is much better. I mean when I was doing music, I made a conscious decision that I was writing lyrics to songs, not poems with music you know? I really kinda buckled when people called them poems with music, because you know I mean I'd do that. That's what I'm doing on this record with songs you know? But there two different...I mean hopefully in the sense of aesthetics if you wasn't them to do the same thing to an audience, have the same effect on the heart and the intellect, but technically it's very different you know?

And plus with songs, you have to diminish yourself slightly if you get to a certain point artistically. You can't be too abstract. You need some kind of mythology...like in my sense it was kind of a street mythology that kids could like hold onto and build up, and then from there they could take the more abstract images and make them their own you know? But there has to be some kind of immediate hit that they could relate to. I mean with Springsteen in his early songs it was like cars you know? I mean there's always something there and within that you know...you just build...it's just a matter of lyrics around it being open enough that people could interpret them on their own terms.

The McGill Daily

Queer Issue

coming out

October 16

...Reading for all sentient life...

cont'd. on page 8

Gospel's **FLASHY** Appeal

One's of America's leading gospel choirs comes to town.

By Verda Cook

Planning a release with Puff Daddy, featuring on the soundtrack to The Preacher's Wife, and performing on the MTV Music Awards isn't all that Hezekiah Walker is up to, but it's enough to

Jodeci, SWV, Blackstreet, and Prince, come from church-based roots and their singing styles heavily reflect this background. But now, it appears that gospel is crossing over into funkier domains.

On the group's CD, the hymn entitled "Jesus is My Help" speaks of putting trust in Jesus. It starts

I concluded, however, that the funkier style lost its creativity after a few minutes and the choir was at some points drowned out by the instruments. If gospel music has to be simplified and 'glitified' to appeal to us, perhaps the problem is our mental deterioration, and not gospel music itself.

tile future for both.

Hez, however, seems to be special and his 'youthful style' an extension of his personal beliefs. He started the LFCC at the age of 21, despite many obstacles. Being so young, he attracted a younger audience that after 13 years is still following.

With the frequency that most pastors utter "Praise the Lord!", Walker exclaims "Can we talk about real issues!". His sermons, Rhone mentions, are more up front, graphic and personal. Their focus is on the real issues of the Brooklyn youth who make up the Love Fellowship Tabernacle.

Besides the glitz, Hezekiah Walker & the LFCC have demonstrated their skill by winning various awards like the 1995 Grammy for best gospel choir recording. Their newest album, Live in London at Wembley, is currently #5 on Bill-

board Magazine's gospel chart.

Rhone summarized the philosophy of the new 'youth movement' in a few simple words: "God never changes, but how we present God to people has to change, in order for me to touch your heart."

Gospel music is experiencing an international revival. As Kathy Grant Mahon, dubbed 'Canada's Gospel Princess' (although she's bashful of the title), kindly explained to my unenlightened soul: churches all over the world are bursting out of their seams.

The gospel star/pastor, and his 100 voice choir, as well as Kathy Grant Mahon, Jennifer Meade and Carlos Norbal, will be in town Saturday October 11, at the St. Denis Theatre. Tickets are 19.50 in advance and 21.50 at the door. (948-4488)



impress and surprise me.

Lately, Hez and his, Brooklyn-based, Love Fellowship Crusade Choir (LFCC) are rubbing elbows with Hollywood glitz and stardom. And in doing so, are opening gospel up to a younger crowd, who are often more interested in Saturday night than Sunday morning.

The choir's public relations coordinator and soprano, Vashia Rhone, emphasized his music is "...old school religion, with a new school twist. Whatever the old school church did, didn't work [to attract young people]. The choir is trying something new. You have to be direct and give [the youth] something to hold on to".

The influence gospel music has had on contemporary 'secular' Black music is undisputed. Many of today's popular singers, such as

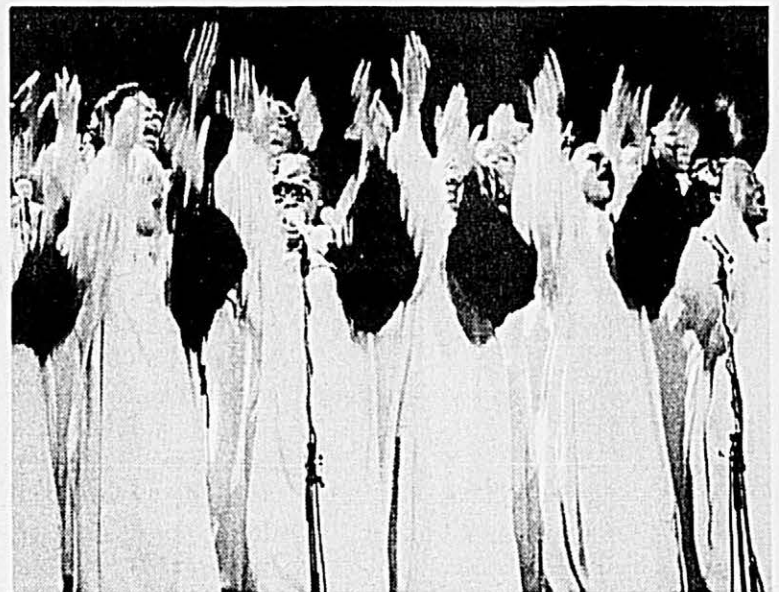
with an anxious crowd chanting what I think is "Hezzy, Hezzy, Hezzy..." with the energy found at a high school football game in an 'afterschool special'. After the choir is announced, and the animated church-goers shriek with pleasure, the music begins. This is where I became confused.

It was unmistakably modern, lost somewhere between jazz and pop. I imagined it was an organ remake of a new Prince song. This must be the "funk-rock" style gospel people have been talking about.

The song packed the punch of two "wake-up" pills and a cup of coffee. And it maintained this level during its entire length. The LFCC is unquestionably powerful and talented. It was catchy and had a directness that Pastor "Hez" Walker seems to aspire to.

More generally, the song was missing a 'feeling' that more traditional gospel evokes in me. In my opinion, funk is an offshoot of 'soul'. But it's the nakedness of the 'soul' in gospel that gives me goose bumps. However, Hez must be commended for experimenting with new influences and trying to address the needs of his followers. And who can dispute the fact that all his recordings have reached the top five on the gospel charts?

The church and today's music industry ironically seem to have ventured into a mutually gratifying, symbiotic partnership. They have collaborated to increase gospel's listenership; the record labels to make money, the church to gain followers. Whichever the reason, they are doing it with evangelical zeal. And the youth represent a fer-



Welcome space?

by Mark Ratner

On the doors of residence rooms, apartments and all over campus, multicoloured triangles are visible. Part of the Queer-Straight Alliance's (QSA) positive space campaign, the triangles are meant to signify that the location is a queer positive space.

Underneath the triangles, the posters and stickers state "This is a place where human rights are respected, and where gays, lesbians, bisexuals, their friends and allies are welcomed and appreciated."

Allison Engel, one of QSA's co-coordinators explains the purpose of such a campaign.

"We are trying to create visibility for an identity that is normally discriminated against," she says.

The triangles are modeled after those that gays living in Nazi Germany during World War II were forced to wear. By using the triangle, the Queer movement is reclaim-

ing a symbol that was once used oppressively.

Engel says the idea for the Queer positive space originated from a similar campaign which took place two years ago at the University of Toronto.

Although the McGill campaign began last year, it was not until this September that the presence of the stickers and posters really began to be felt.

"The campaign has been bigger as of this September," says Engel. "A majority of the residence floor fellows are putting up stickers."

In addition to being posted on the doors of residence rooms and apartments, some offices in the McGill community also feature the sign.

One of the people with a poster

on the wall of her office is Student Society President Tara Newell.

Newell explains that her motivation for having the sign is to show that she is open to all students - so that everyone will know that they are welcome there.

"I feel that it is very important to represent the needs and diversity of the community," she says.

"It means that my office is a place where human rights are respected, where gays lesbians, bisexuals, transgendered people and their friends are welcome and supported."

Organized last year by Engel, the QSA was modeled after a similar group at Williams University.

For Engel, it was clear that such a group could play a positive role

Queer positive space campaign spreads across McGill

in the McGill community.

"A friend who was a student there told me about the Queer-Straight Alliance at Williams," Engel says. "It seemed like a group like that would be helpful at McGill. It felt like there was a dichotomy between the straight and queer here."

Last year, the QSA operated as an SSMU club. Now, an affiliation with QPIRG has provided more funding and the chance to use QPIRG's office space.

In addition to the Queer positive space campaign, the QSA also organizes a weekly discussion group bringing together queer and straight students sharing experiences and perspectives. On a given evening, the discussion topic could range from a sharing of coming-out experiences to a debate on the meaning of the word "Queer."

Engel feels that this year, in particular the discussion group has been productive.

"We have had some amazing dis-

cussions," says Engel.

The QSA's campaign has received the unequivocal support of McGill's Lesbian, Bisexual, Gay and Transgendered community.

"LBGTGM really encourages the campaign and we are really positive about it," says Lisa Nevens, one of LBGTGM's political co-coordinators.

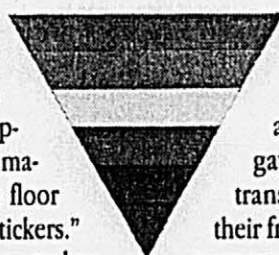
"We think it is very important to make queer people aware of the fact that there are positive spaces," she says.

Nevens points out that by posting stickers, there is a recognition that being Queer is okay.

"I think that its really valuable, it's really important to have Queer and straight people talking about problems in society that affect everyone," adds Nevens.

The Queer-Straight Alliance's discussion group take place Tuesdays at 6:30. For information on the location call QPIRG at 398-7432 and leave a message.

QUEER
POSITIVE
SPACE



CD REVIEWS

Dots and Loops

Stereolab
Elektra

My friend Alex flew in from London, his fear of the Montréal climate laid aside by reports of the El Nino effect. He felt sure, he said, that he could waste most of the winter on my verandah, without a thought of hibernation. His confidence reflected more self-assuredness than a trust in Mother Nature. My optimism for a mild winter was waning. In my opinion any semblance golden summer had to be artificial: suntanning salons, indoor golf, the new Stereolab album.

Dots and Loops, their ninth, is viciously summery and melodic, with tracks lifted by Laetitia's Sadier's airborne vocals. The album has the usual staccato and has added on a range of musical genres. These reach the borders of Latin and Jungle and are expertly folded in through John McEntire's production.

Though perhaps not as mesmerizing as their previous albums, *Dots and Loops* has a consistent quality and a new marketability that will send it God knows where.

What remains infused in all Stereolab's music is the atmosphere of swinging bachelor pad on Miami Beach. Which is why Alex let me put the album on, as he found a sunny corner of my veranda in which to doze off.

- Matthew Murphy

Indoor Living

Superchunk
Merge Records

I'm trying really hard to be objective and find something bad to say about one of my favourite bands' new album. However, it won't be an easy task, considering that I think *Indoor Living* is some of Superchunk's best work ever. This record combines elements of their best material, while also breaking new ground for the Chapel Hill, North Carolina based foursome. The most notable differences are the increased prominence of lead singer/guitarist Mac MacCaughan's vocals, as well as the group's experimentation with added instrumentation, including keyboards, strings and even vibraphone.

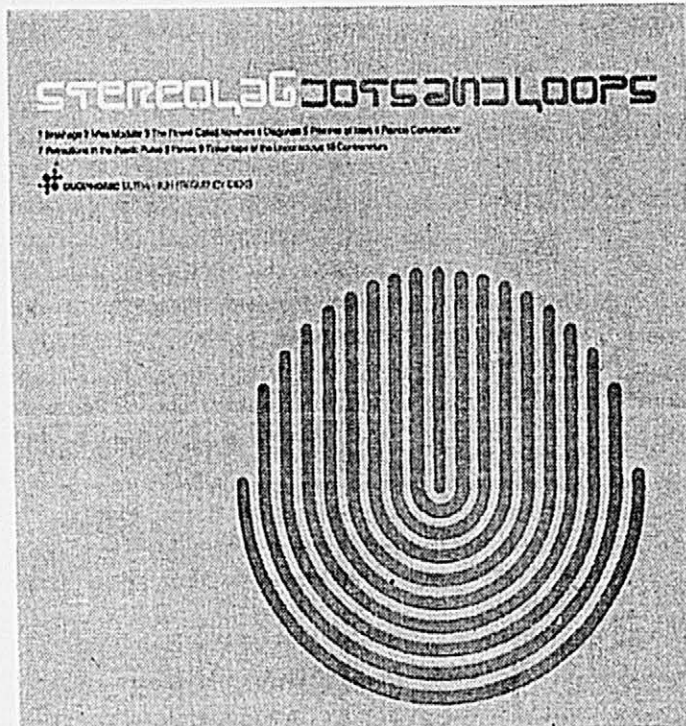
Over the years, the band's writing and arranging has increased in sophistication, while losing none of the urgency and youthful zeal heard on earlier albums like 1991's *No Pocky for Kitty*.

Superchunk's forte has always been their combination of incredibly catchy songs with memorable hooks, and MacCaughan's poignantly moving lyrics. *Indoor Living* carries on in this tradition, and adds new twists to the formula. The album's best moments, songs such as "Martinis on the Roof", "Song for Marion Brown", and the first single, "Watery Hands", are ones that embody the band's growth, yet there isn't really a weak cut on the album. Old fans are sure to love *Indoor Living*, but the fact that Superchunk may also

finally receive some long overdue mainstream attention should add to their already impressive legions of dedicated fans.

Showing no signs of slowing down after 8 years, the band is clearly at a creative peak. Their previous two albums, as well as 1996's *Laughter Guns* EP, and now *Indoor Living*, represent, in my opinion, the bands strongest material. The uninitiated should make a point of beginning their conversion as soon as possible.

-Ben Hardy



Zuckerbaby

Zuckerbaby
Polygram

From beginning to end *Zuckerbaby* sounds much like something you've heard before. It's the kind of album that's hard to love and hard to hate. The album is well-crafted, cohesive and very catchy, despite its lack of ground-breaking originality. *Zuckerbaby* hovers somewhere between alternative and catchy 60's traditional pop. There is a definite Beatlesque bubble gum undertone throughout the album, largely due to the drum arrangements, complete with such lyrics as "Never kiss a rubber soul goodbye," and "You paint your body beautiful/All the colours of the sky/Blinded by bubble gum." In songs like "Venus" and "Bellybutton Queen," the 60's pop-ditty style is so prevalent that one feels almost instantly transported to some Archies/Beatles/Monkees video, and compelled to bob one's head from side to side. The band creates a surprisingly full sound despite their reliance on the standard two guitarists, one bassist and a drummer formula. What they lack in musical diversity, *Zuckerbaby* seems to make up for with vocal harmonies, interspersed throughout the album. The vocals are decent but a touch on the nasal side and inevitably slightly annoying. *Zuckerbaby*'s lyrics are just as poppy as their music, saturated with the typical boy-girl melodrama with a slightly creative twist: "I wanna be every raindrop tasted by you". If a little on the tiring side, *Zuckerbaby* is still an okay album. I wouldn't pay money for it but hey, that shouldn't stop you.

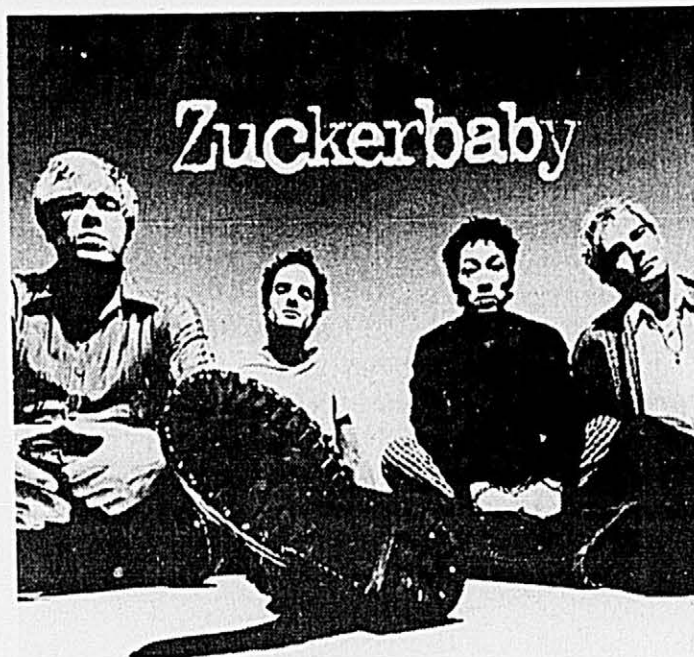
-Chris Halfnight

Tubthumper

Chumbawamba
Republic/Universal

A wise critic once stated with some accuracy that there has not been a "good" British band to come out of England since the Sex Pistols or, put more generally, the punk and New Wave bands that came out of Britain in the early eighties... Oasis fans be damned. While this theory has provoked many a late night argument among friends, I hold it closer to my heart than Fidel Castro holds his first edition of *Das Capital*. The oddly named Chumbawamba is yet another example of lackluster pop-culture musical artifacts to come out of Britain. Maybe its just my own personal addiction to North American culture and such things as Beck's brand of Americana kitsch or Neil Young's crooning about the Wild West of old that prevent me from truly appreciating culture on the other side of the 'pond'. On the other hand, I love Red Dwarf, Doctor Who and the Benny Hill Show, arguably the tackiest and most British things ever put to celluloid. My own personal neurosis aside, *Tubthumper* is a below par album that attempts to combine rock opera, dance music, disco, and that sense of cheesy British camp that is so hard to define. Lyrically, *Tubthumper* falls short as well. In trying to be topical on songs like "The Big Issue," which deals with homelessness, Chumbawamba's lead singer Jude Abbott sings about the girl who got taken for all her money when she fell for a man and he "threw her out to feather his own sweet home." Songs like "Mary, Mary" sound over-produced and artificial as well as featuring too much drum machine and synthesizer for their own good. The band's sound can be described as plastic and glossy without much depth. I'm still waiting for that breakthrough British band to come along and prove me wrong.

-Gil Shochat



Hot Jazz Biscuits

Various Artists
Hip Hop Essence

Compilations come and compilations go but few remain to leave a lasting musical impression. After all, you never hear Miles Davis or Bob Dylan saying: "the record that changed my life, I mean really changed it was Atlantic Records' Greatest Hits 1962-68." *Hot Jazz Biscuits* however might make a dent. Creating

an authentic or at least believable sound, the album is well crafted and manages to combine both hip hop and mainstream jazz on the same album. *Hot Jazz Biscuits* includes a wide musical spectrum with 'heavyweight' straight ahead jazz artists such as Kenny Garrett, Joey DeFrancesco and Kenny Burrell playing on tracks like "Dr. Jackie" while Hip-Hop/funk artists like C.L. Smooth of Deep Freeze play on other songs. Other than exceptional groups such as Jazzmatazz and US3, when rappers or hip-hop artists try and appropriate the jazz medium into their music it falls flat. Rap born out of the American ghettos in the 1970's and 80's has little in common with the Cotton Club, Ornette Coleman or the saxophone sound of James Carter which are conventionally conceived as art rather than the sound of the street. However, on *Hot Jazz Biscuits* the two mediums combine well on the aforementioned "Bop City". Sampling cuts from Parker and Ellington, the song makes frequent reference to the spirit of the times when jazz was in its heyday which allows for a more organic mix between hip hop and jazz. The solo work that underlines the cut is as good as any and could be put up against any mainstream jazz standard. This quality of musicianship is representative of the whole album making the record very listenable.

-Gil Shochat

Money Talks Soundtrack

Various Artists
Arista/BMG

Yes, money does talk, and so does an album that boasts the Refugee Camp All-Stars. Puff Daddy, SWV and Mary J. Blige. But you know what they say, if you talk the talk you gotta walk the walk, and this album is opting for the limo ride..

You can count the tracks on one hand. The Fugees (or the Super Great Refugee Slumber Party All-Stars or whatever they're called) pull off a cover of Eddie Grant's "Electric Avenue" with pure pop genius. They could be the most talented band of the decade. Bran Nubian offer respectability with "Keep it Bubblin'" and there is a reprise of the Barry White classic "You're the First, The Last, My Everything" from way back in '74. The other 50 minutes or so is crammed with sub-par performances (Me'shell Ndegeocello's "The Teaching" whose main lyric is "you're the best lover I've ever had, I miss you, I want you") and easy listening R&B tracks. In the sexy-crooning category, we have Faith Evans' faux chanteuse persona, Lil' Kim (or Lil' songwriting ability, whichever you prefer), SWV and Deborah Cox. In the bad-boy-rapper-poseur category, there is an equally fine selection, with Mase, Naughty-by-Nature, and the aforementioned Puff Daddy (better known as Puff "I'm milking all the cash that I can out of my best friend's death, sugar" Daddy). Frankly, I'm rather shocked they still make music this bad.

-Patrick Moss

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.65 per day, 3 or more consecutive days, \$4.10 per day. General Public: \$5.90 per day, or \$4.95 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

MOVERS / STORAGE

Moving/Storage. Closed van or truck. Local & long distance. Ott-Tor-Van-NY-Fla-7 days, 24 hours, low rates. Steve 735-8148.

HELP WANTED

Subjects Needed: Women studying at McGill for next 2 years to participate in Research study on "Persistent Human Papilloma Virus." Virus is linked with development of cervical cancer in some women. Financial incentive offered. For info, call: Gail Kelsall, Research Nurse, 398-2915/6926 e-mail: gailk@oncology.lan.mcgill.ca.

Avez-vous lu le
FRANÇAIS
cette semaine?

Earn \$100-\$200/day Master School of Bartending - bartending & table service. Complete placement agency. Leaders in the hospitality industry for 15 yrs. McGill rate 849-2828.

Group Leader Needed

For Dawson Israel Semester Program. January 7 to May 26, 1998. Qualifications: Experience in working with youth; previous visit to Israel; knowledge of Hebrew. Contact Dawson College 931-8731, N. Parry local 1473 or 486-2076.

Paid Study

On English Quebecers' attitudes about life in Quebec 2 years after the referendum. Supervised by Dr. R. Koestner. Involves completing questionnaires for 45 mins. Participants receive \$10. Must be born in Quebec, English first language. Contact 398-8219.

WORDPROCESSING/TYPING

Success To All Students

WordPerfect 5.1 Microsoft 97/laser Term papers, resumes, applications, transcription of tapes. Editing of grammar. 29 years experience. \$1.50/D.S.P. 7 Days/week. On Campus/Peel/ Sherbrooke. Paulette 288-9638

Word-processing, term-papers, theses reports, etc. WordPerfect 5.1. Laser printer. Fast, professional service. Close to McGill. Brigitte 282-0301.

Count on me! Save time!

Word-processing by reliable professional. Eapid service. \$1.50/page double-spaced. Atwater/de Maisonneuve. 935-9528 Ruth.

LESSONS / COURSES

Come and practice your French with francophones. Bilingual Club Half and Half. Tel 465-9128.

Art Courses

Pottery, sculpture, painting, drawing, live model, free studio time. 460 St. Catherine W. #502 Metro McGill 879-9694.

THE DAILY

advertising:
398-6790

SINCE 1911

Teach and Travel worldwide. International TESOL Training Centre offers intensive course to certify you. Next course Nov. 5 to 9. We connect you with jobs. 969-5785.

Meditation: McGill graduate having spent many years studying meditation in India's Himalayas offering group and private classes. Call Ruth at 489-0084.

NOTICES

QPIRG Refund Period. October 14-Nov. 4. Any student wishing to relinquish membership in QPIRG may come to 3647 University Street, 1-5pm (Monday to Friday) and apply for a \$3 refund. This is the portion of the student activity fee which would otherwise fund research, education and action on social and environmental issues.

Rummage Sale. October 18 10am-1pm. St. Matthias Church 131 St. Antoine Westmount. Clothing, housewares, books.

MISCELLANEOUS

Mt. Tremblant: Ski Club discount tickets available. \$12 off daily price. Call Chantal 935-6222.

\$8 TO \$24/hr

We are currently seeking high level, on fire, seasoned

tele-sales reps,
cappers and sales managers.

- Paid training
- base pay and daily bonuses + commission
- Better than best atmosphere • Superbly designed offices
- Employee rec room • Hard work—loads of fun
- Day, afternoon and night shifts available
- 3 Côte-des-neiges

Phone now for an interview

737-0090 ext. 222

Applications are now being accepted for the following paid positions for the Daily Publications Society and QPIRG:

Chief Returning Officer
Deputy Returning Officer

Applicants must be bilingual and cannot hold positions on the QPIRG Board of Directors or McGill Daily Board of Directors, Editorial Board, or Staff.

To apply please submit your CV with a letter of intent to the business office of the McGill Daily (Shatner B-07) or the QPIRG offices (3647 University, 3rd floor).

The deadline for applications is
Thursday, October 9

For more information call 398-6790

THE DAILY

advertising:
398-6790

SINCE 1911



Call for Nominations

ELECTIONS MCGILL IS ACCEPTING NOMINATIONS FOR THE FOLLOWING POSITIONS:

First-Year Students' Association

- President
- Vice President (External)
- Vice President (Finance)
- Vice President (Internal)
- Vice President (University Relations)

Nomination kits will be available from Wednesday October 8, 1997 at 9:00 a.m. until October 27, 1997 at 5:00 p.m. at the SSMU Main Office in the William Shatner University Centre, 3480 McTavish, 1st Floor. The deadline for returning all nomination forms is October 27, 1997, at 5:00 p.m.

All approved student-initiated referendum petitions must be received no later than Thursday October 16, 1997 at 5:00 p.m. Please pick up a referendum kit at the SSMU Main Office for more information.

To contact the CRO or the Elections Coordinators, please call 398-8222, fax 398-7490, or e-mail cro@stusoc.lan.mcgill.ca, or leave a message at the SSMU Main Office.

Poll Clerks Wanted for November 6, & 11-13
Applications are now available at the SSMU Front Desk

Get involved!

CKUT 90.3 FM-Radio McGill
will be hosting its

Annual General Meeting
Saturday 25 Oct. 97
@ Newman Centre
3484 Peel
(between Sherbrooke & Dr. Penfield)

10h-11h30

Panel Discussion

What is the relationship between the programmer and the listener?

11h30-13h

Lunch....grace a Tropical Plate

13h-16h30

Station Reports.....Agenda

Elections* for the year 1997-1998
Board of Directors (2 positions available, at least one of which must be filled by a McGill Student)
Programming Committee (6 positions available: Block Français Rep., Music Rep., Spoken Word Rep., Community Rep., McGill Student Rep., Black Block Rep.)

Steering Committee (3 positions available: Music Rep., Spoken Word Rep., Production Rep.)

All are encouraged to attend.
For more information call 398-6788 or 398-6787.

TAPING OF THE PBS SHOW *THE EDITORS* ON MCGILL CAMPUS

The McGill Young Alumni Association is proud to present a special live taping of the critically acclaimed PBS show *The Editors*. The show centres around a panel of six guests, who have been invited from diverse fields to discuss and debate specific issues and events of the day. Three of the panel members invited include, Principal Bernard Shapiro, Dr. Margaret Somerville, and Paul Sheridan, a member of the McGill Debating Union, Class of 2000. Previous panelists have included presidents and CEO's of important corporations and institutions, officials from the academic world as well as illustrious guests from the arts community.

The upcoming shows to be taped on McGill campus focus on issues and concerns pertaining to the Class of 2000, Broadcasting in the New Millenium and Current Political and Social Events. This special taping will be hosted by former McGill Principal David Johnston and there will be an open microphone to take questions from the audience consisting of students and recent graduates. So come early to get a glimpse of television in the making and participate in a bit of McGill University history.

The taping of the three shows will take place on Saturday, October 18, 1997, at Moyse Hall, Arts Building, 853 Sherbrooke Street West, Main Campus. To attend this event, please call Kathy Bowman (398-6888) to register. Seating is limited. Doors open at around noon.



MELOCHE-MONNEX
Calgary • Edmonton • Halifax • Montreal • Toronto

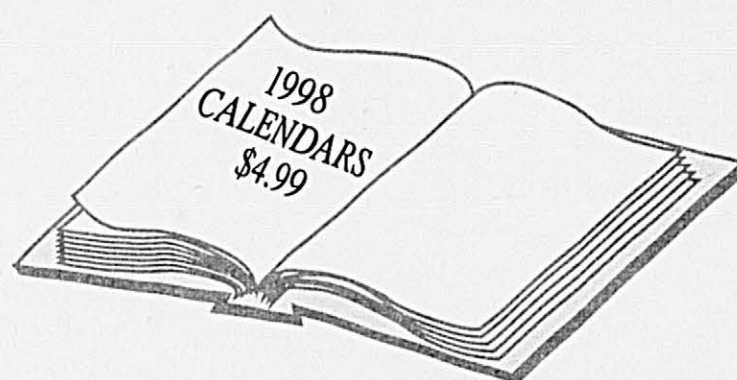


For further information please contact Larry Onions at 426-0886 or Kathy Bowman at 398-6888.

BOOKSWORTH

**COMPUTER
BOOKS
REDUCED**

**40%
to
80%**



**COMPUTER
BOOK SALE**
1996-1997 Copyright
**OVER 20,000
NEW ARRIVAL
COMPUTER BOOKS
NOW IN STOCK**

Art • Architecture • Hobby • Children's
Cooking • Health • Dictionaries
Travel • Animal • Gardening

BOOKSWORTH

OCTOBER

Student Special

\$10.00



**on our ALREADY
discounted prices!**

PURCHASE OF
\$50.00 OR MORE

WITH PRESENTATION OF STUDENT I.D.

OCTOBER

Student Special

\$10.00



**on our ALREADY
discounted prices!**

PURCHASE OF
\$50.00 OR MORE

WITH PRESENTATION OF STUDENT I.D.

1430 STE. CATHERINE WEST
(opposite St. James Apostle Church)
OPEN DAILY 9:00 A.M. TO 11:00 P.M.
☎ GUY 868-0808